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ABSTRACT

Production of transparencies on an overhead projector can be very helpful in improving instruction. Techniques for producing transparencies either by hand or on a copy machine are covered visually in this handbook. Advantages of overhead projection are listed first; then the operation, cleaning, and maintenance of overhead projectors are covered. The remainder of the handbook consists of illustrations and simple, detailed instructions for producing transparencies. (Author/RH)

ED 067864

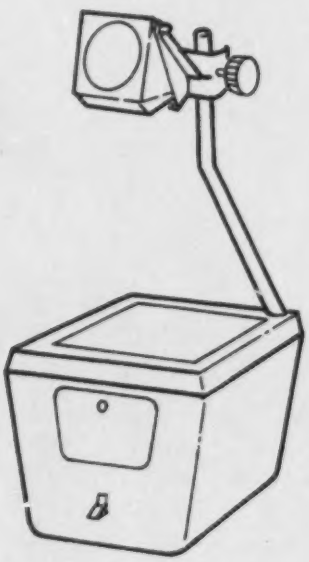
Career and Continuing Education
Curriculum Office
Los Angeles Unified School District
P. O. Box 3307
Los Angeles, California 90051

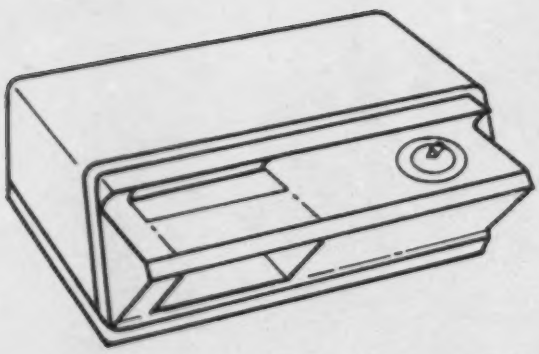
EXPERIMENTAL

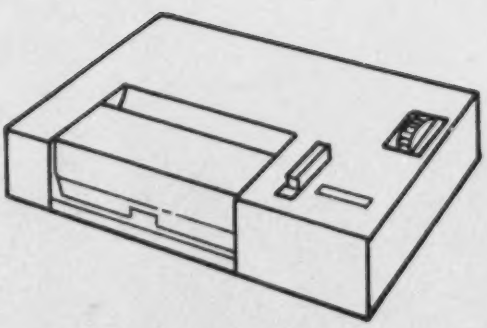
PRODUCING INSTRUCTIONAL MEDIA:

FILMED FROM BEST AVAILABLE COPY

THE OVERHEAD PROJECTOR
AND
COPY MACHINES







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DIVISION OF CAREER AND CONTINUING EDUCATION
Los Angeles City Schools
1972

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PRODUCING INSTRUCTIONAL MEDIA:

THE OVERHEAD PROJECTOR AND COPY MACHINES

LOS ANGELES CITY SCHOOLS
DIVISION OF CAREER AND CONTINUING EDUCATION
1972

APPROVED:

ABRAM FRIEDMAN
Assistant Superintendent
Division of Career and Continuing Education

FOREWORD

It is hoped that Producing Instructional Media: The Copy Machine and Overhead Projector will assist career and continuing education teachers in the development of creative transparencies that will increase the effectiveness of instruction.

Projection of transparencies on an overhead projector can be very helpful in strengthening instruction. Techniques for producing transparencies either by hand or on a copy machine are covered visually in this Handbook. An overhead projector is one of the most simple types of audio-visual equipment to operate, and its utilization has been facilitated through the development of a light-weight classroom model and by the ease with which dry copy transparencies can be prepared. Other advantages of the overhead projector as an instructional tool are described elsewhere in this publication.

Should you have suggestions for the improvement of the Handbook or questions, please communicate with the Continuing Education Curriculum Office at 687-4708. Mr. John Sansam is the Instructional Media Specialist.

ABRAM FRIEDMAN
Assistant Superintendent
Division of Career and
Continuing Education

2B

ACKNOWLEDGMENTS

With particular appreciation, the Division of Career and Continuing Education acknowledges the contributions of staff members who have prepared this Handbook. The material and illustrations initially were developed for an E. S. E. A. Title I workshop by Mr. Ron Kindig, Instructional Media Coordinator, West Valley Occupational Center, and by Mrs. Jeanne Lehr, Illustrator, Reading Task Force. The workshop was conducted under the leadership of Mr. Ralph Kennedy, Instructional Media Specialist, Mobile Instructional Media Service.

Additions to and revisions of the contents were subsequently made by Mr. Kennedy, while the illustrations excerpted from Instructional Media Equipment and Procedures (Publication No. SFP-2-7-70) were prepared by Mrs. Susie McSweeney, Illustrator, Instructional Media Center, San Fernando Senior High School. This edition was revised and edited by Mr. Kindig and illustrated by Mr. Alden Milmet, Illustrator, Instructional Media Resource Laboratory, West Valley Occupational Center.

Gratitude is also expressed to Mr. John Sansam, Specialist, Instructional Media, Division of Career and Continuing Education, for his suggestions and for coordination of the printing and distribution of the Handbook. It was reproduced by the Printing Department, West Valley Occupational Center, to which the staff also wishes to convey appreciation.

LOIS HOTCHKISS
Chairman
Continuing Education Curriculum
Council

GEORGE KAWAMURA
Coordinator
Career and Continuing Curriculum

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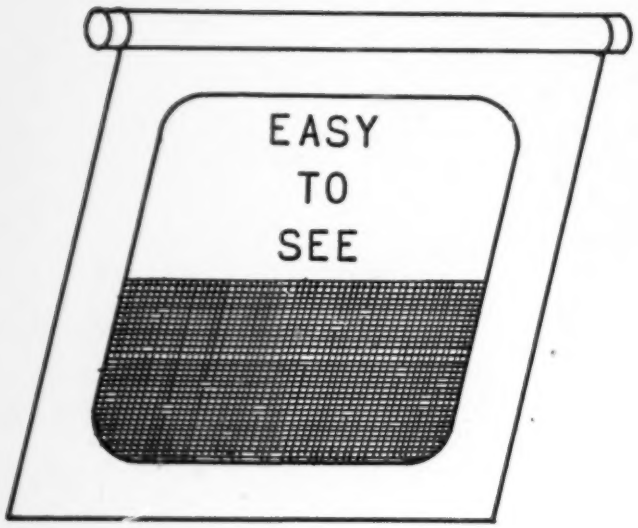
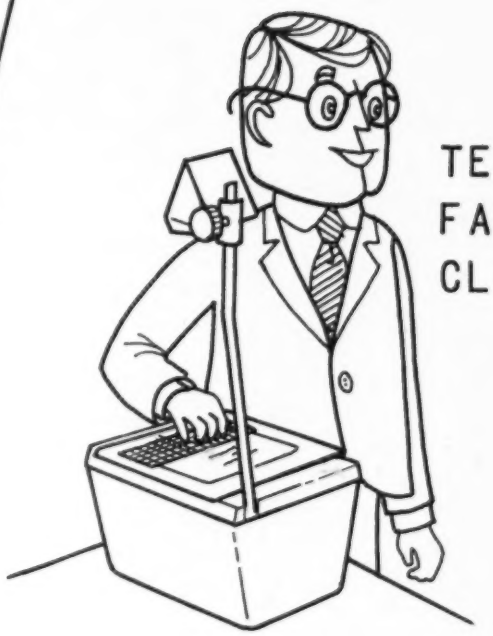
ADVANTAGES OF OVERHEAD PROJECTION

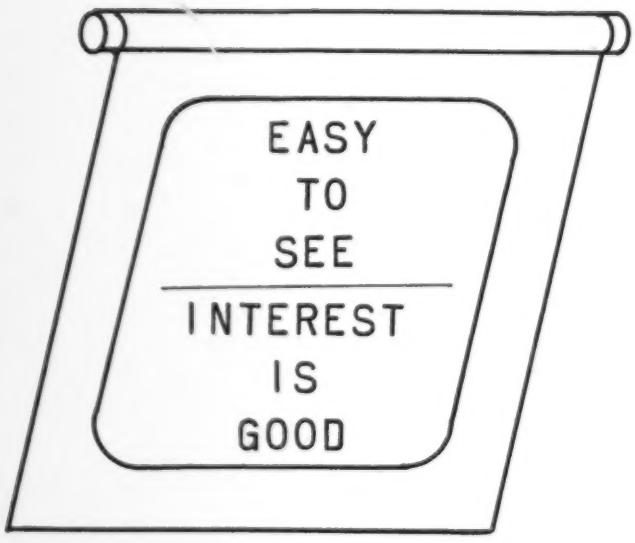
- It's easy and effective
- Materials are inexpensive and quickly prepared
- Current illustrations can be used (newspapers, etc.)
- Teacher and student can prepare and present material
- User faces the viewer for communication
- Image is bright and visible in a lighted room
- Revelation techniques control attention
- Overlays build concepts
- Color adds emphasis

THE OVERHEAD PROJECTOR





TEACHER
FACES
CLASS

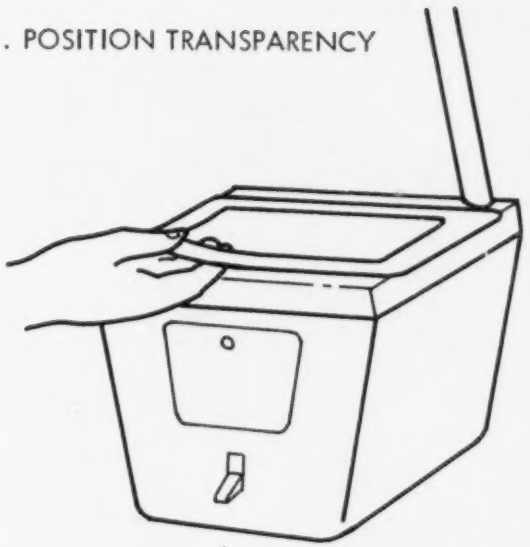


MATERIALS
EASY TO MAKE

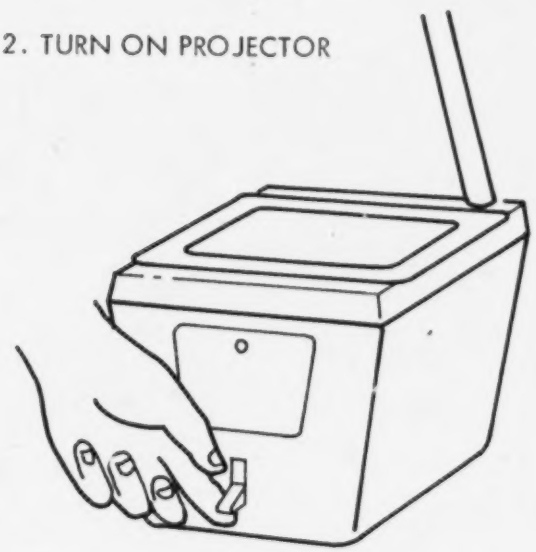
2

HOW TO OPERATE THE OVERHEAD PROJECTOR

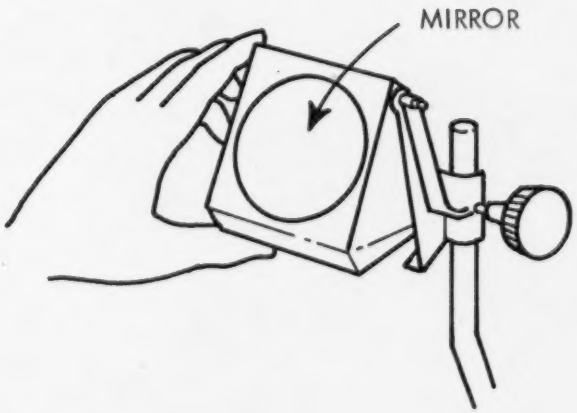
1. POSITION TRANSPARENCY



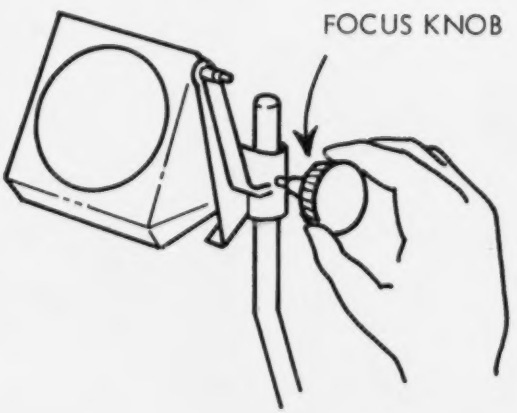
2. TURN ON PROJECTOR



3. ADJUST MIRROR



4. ADJUST FOCUS

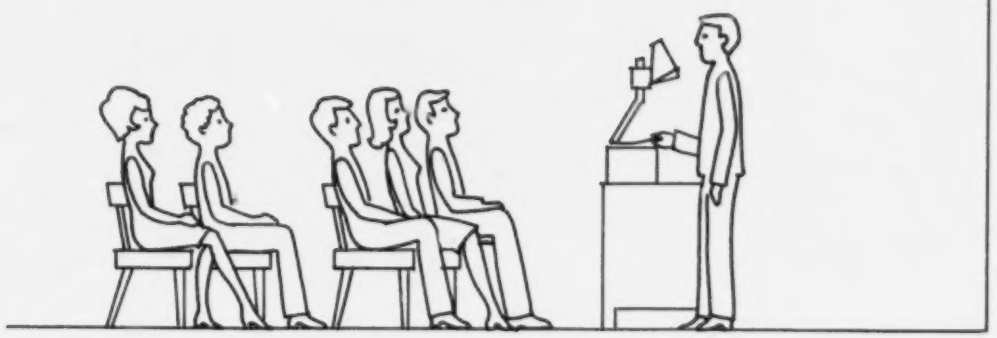


SCREEN PLACEMENT

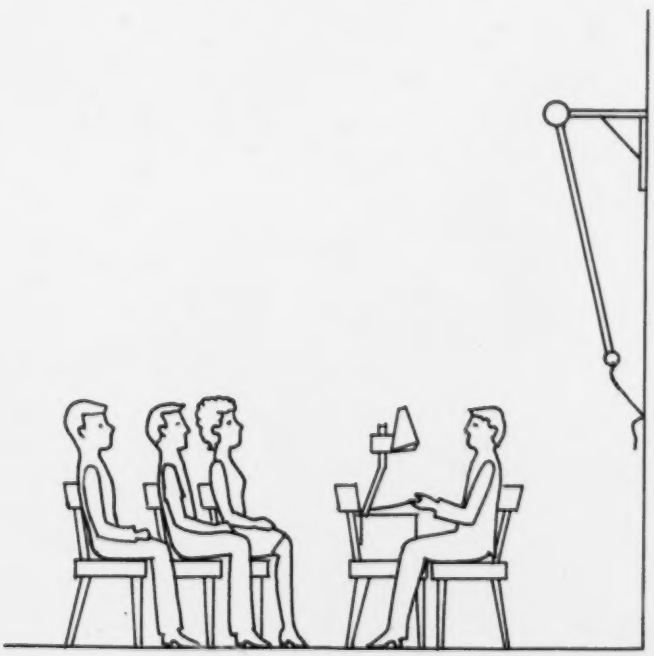
BRACKETS,
EXTENSION
STK. #15390

1. TEACHER STANDING

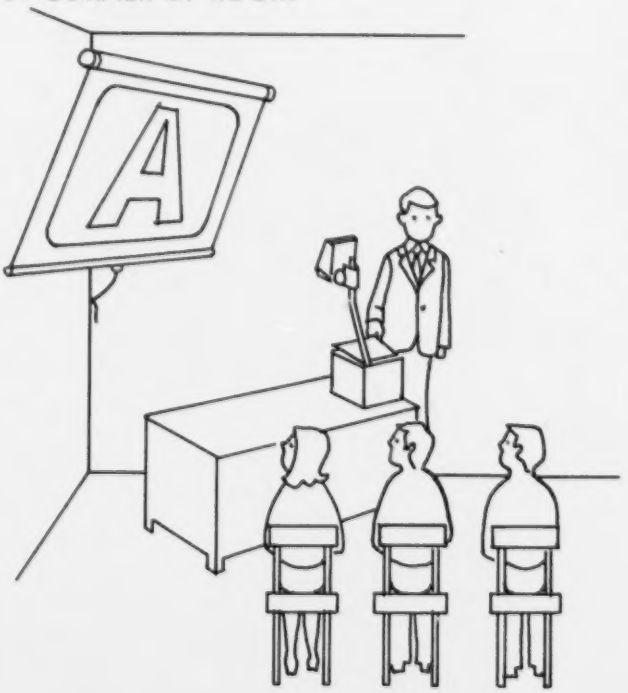
SCREEN HIGH ENOUGH
TO ALLOW UNOBSTRUCTED
VISION



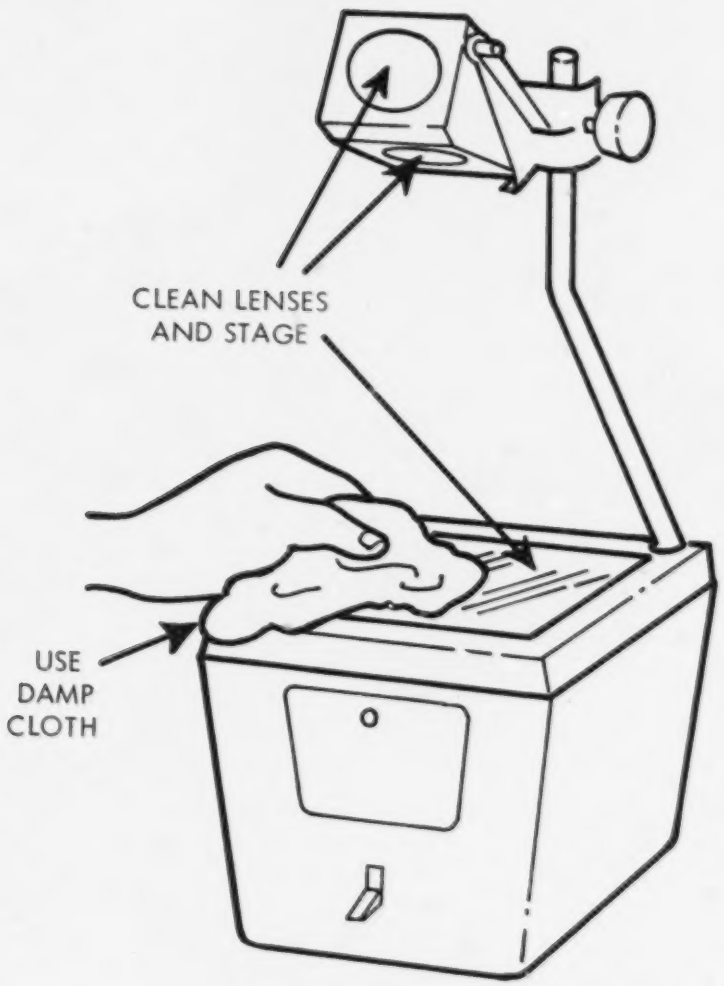
2. TEACHER SEATED



3. CORNER OF ROOM



CLEANING

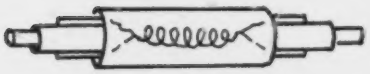


CAUTION

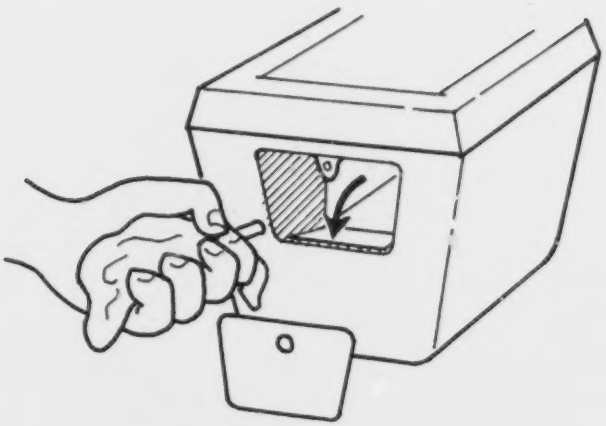
DO NOT MOVE PROJECTOR IF IT IS HOT!

CHANGING LAMPS
(Pull Out Plug!)

FOR THIS BULB

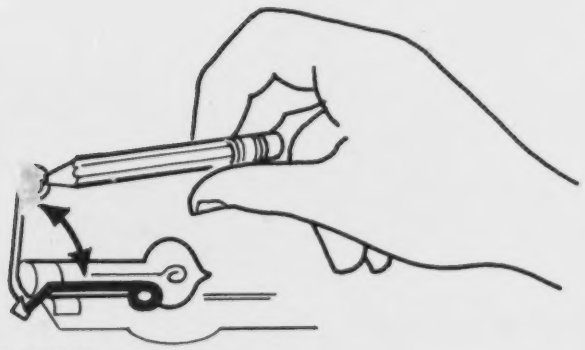


1. OPEN DOOR
2. PULL DOWN PANEL



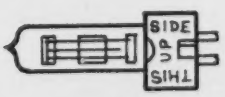
FOR THIS BULB

1. OPEN DOOR
2. LIFT UP WIRE LOOP

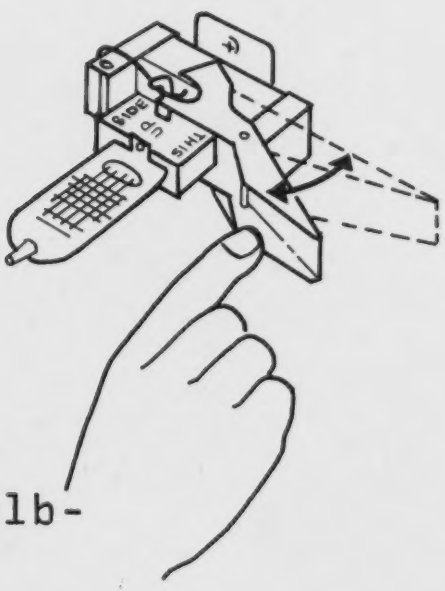


WIRE LOOP

FOR THIS BULB



1. OPEN DOOR
2. PUSH METAL TAB



Check Your Projector Bulb-
Order Replacements

OVERHEAD TRANSPARENCY GUIDELINES

11

Horizontal format offers better viewing area

Lettering should be at least 3/16" high

Inside edge of the transparency frame or mount

Material should not crowd borders

PRODUCING ORIGINALS (MASTERS)
FOR USE IN HEAT TRANSFER COPY MACHINES

THESE WILL WORK:

PENCIL, INDIA INK, MIMEOGRAPH,
PRINTED OR TYPED MATERIALS (BLACK),
NEWSPAPERS, MAGAZINES.

THESE WON'T WORK:

DITTO, MOST BALL POINT PENS,
FELT-TIP PENS.

PRIMARY TYPE (6 letters per inch) IS BEST

PICA TYPE IS SMALL

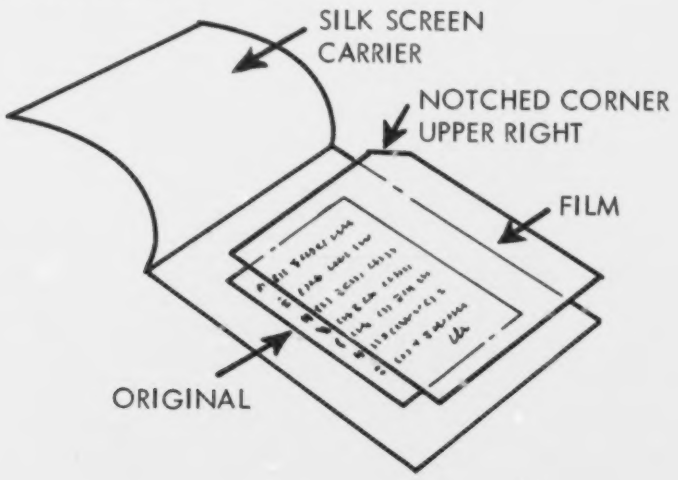
Elite type is very small

USE A STENCIL
OR
DO IT YOURSELF!

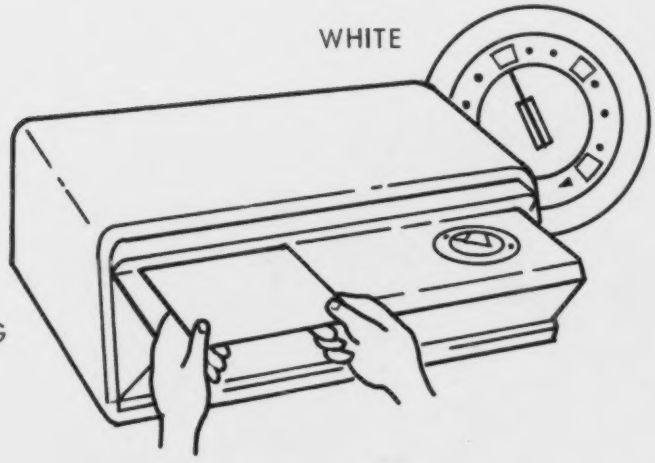
KEEP INSIDE LINES

MAKING A TRANSPARENCY

1. PLACE ORIGINAL AND FILM IN CARRIER

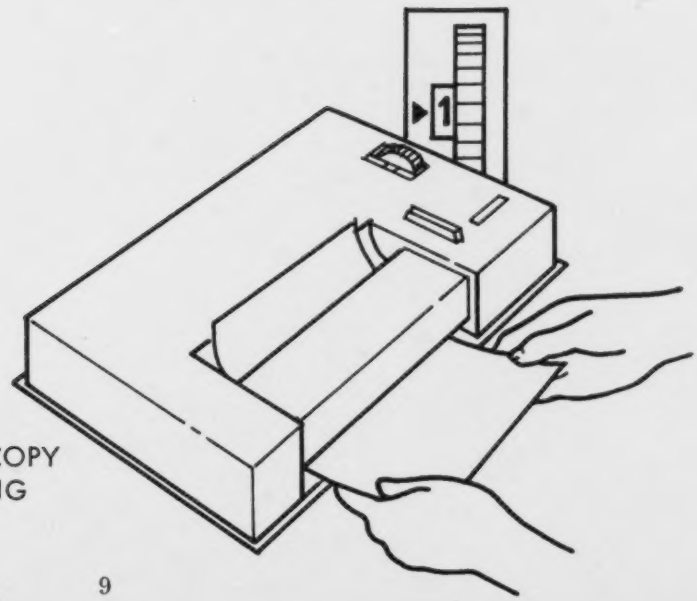


2. RUN THROUGH "SECRETARY" COPY MACHINE AT WHITE SETTING



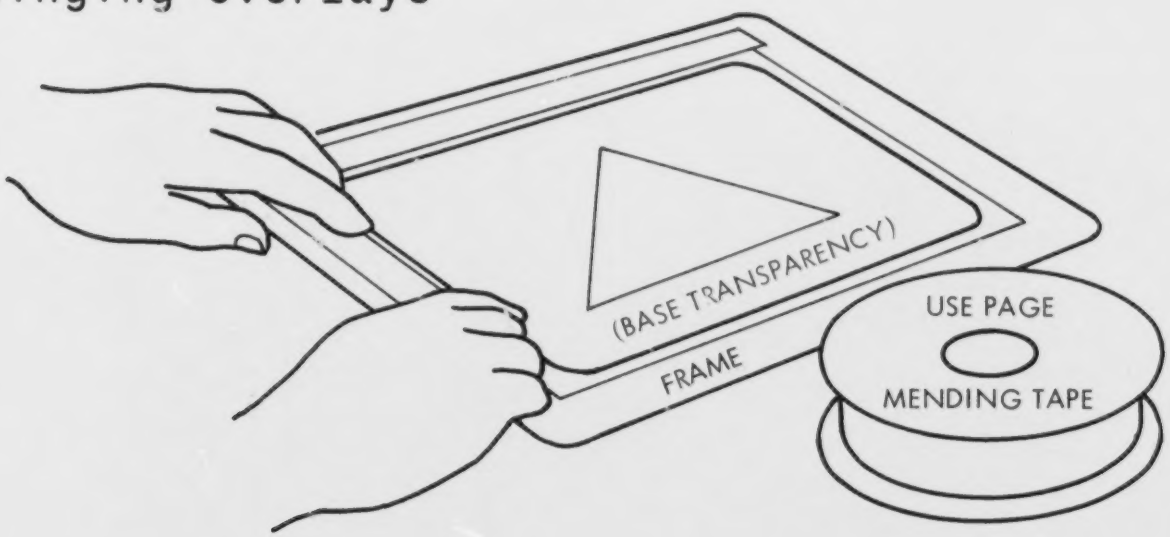
-OR-

2. RUN THROUGH "ADDO-FAX" COPY MACHINE AT NUMBER 1 SETTING



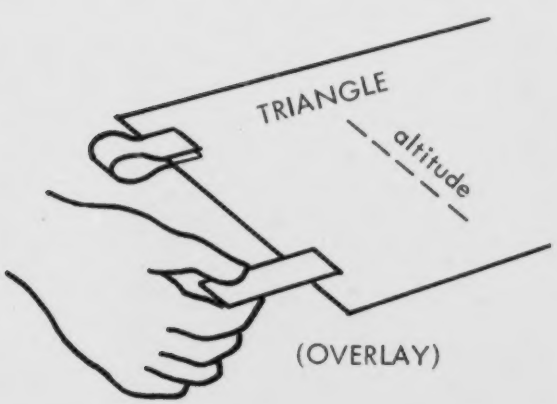
MOUNTING TRANSPARENCIES

Hinging Overlays

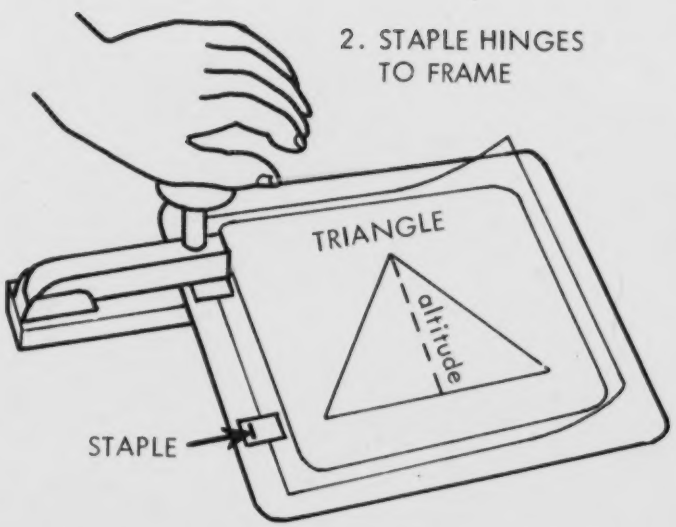


Base Transparency

1. ATTACH MASKING TAPE HINGES

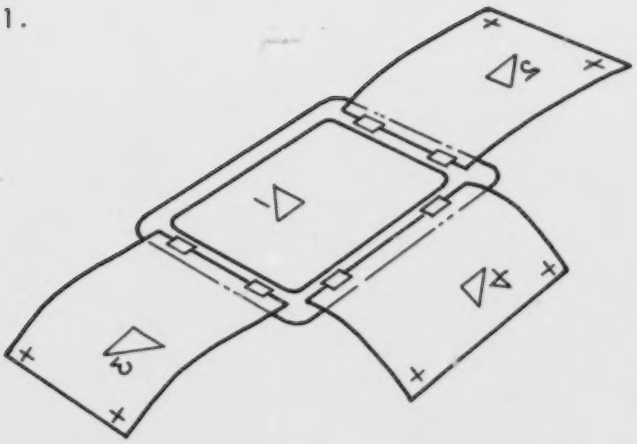


2. STAPLE HINGES TO FRAME

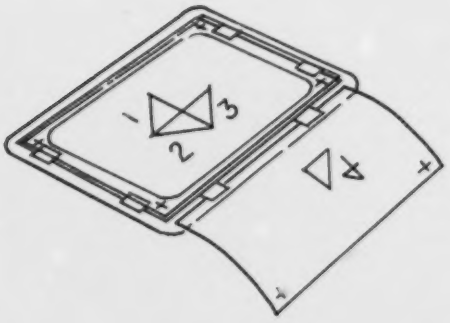


ARRANGING OVERLAYS

1.

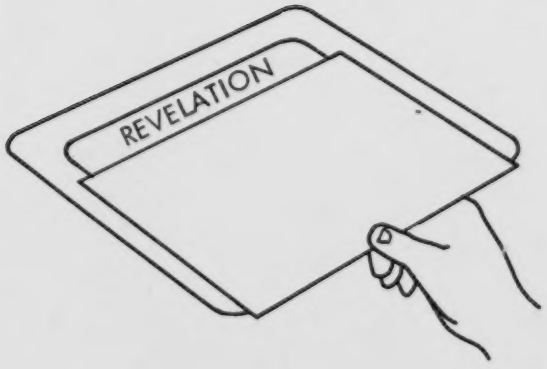


2.

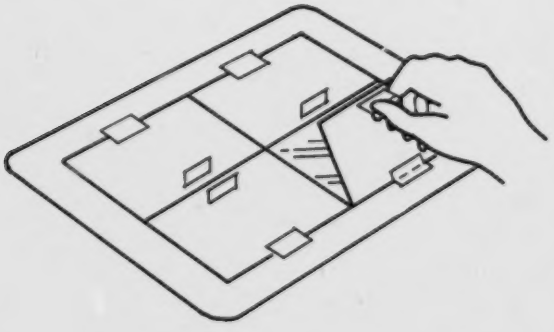


USING DISCLOSURE MASKS

1. SLIDING



2. AREA



WAITRESS CHECK LIST

SAMPLE BASE TRANSPARENCY

Simple make-up

Clean collar

No gaudy jewelry

Clean uniform, no rips

Apron clean, well pressed, neatly tied

Slip concealed

Shoes well-polished

Hair brushed carefully

Net worn

Buttons sewn on

Hands clean

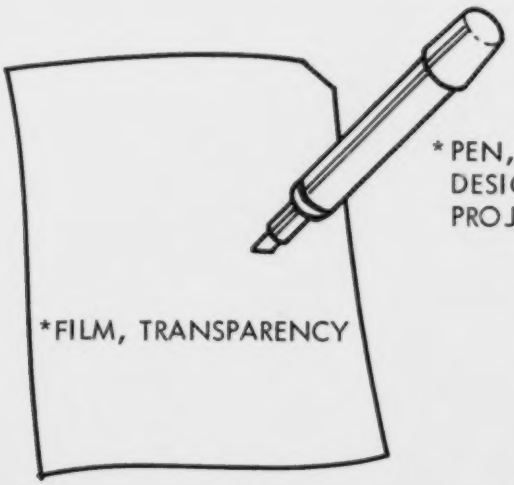
Nails manicured

Skirt wrinkle-free

Stockings wrinkle-free

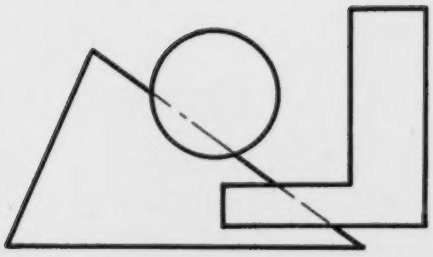
SAMPLE OVERLAY

MATERIALS FOR OVERHEAD PROJECTION

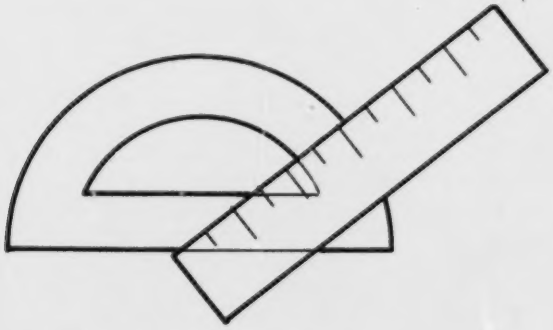


*PEN, WICK (WATER SOLUBLE, DESIGNED FOR OVERHEAD PROJECTION, IN COLORS)

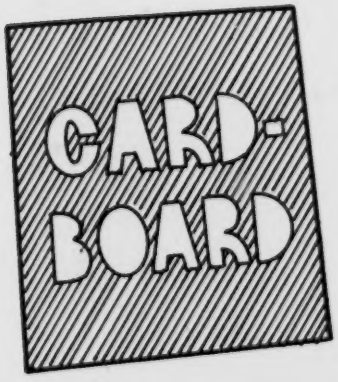
*FILM, TRANSPARENCY

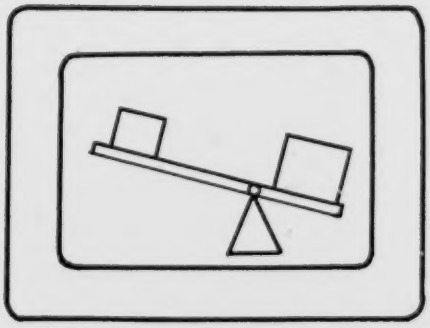


*CELLULOSE ACETATE
(CLEAR, BLUE, GREEN, RED, YELLOW)



PLASTIC INSTRUMENTS





MOVABLE OBJECTS

*SEE SUPPLY LIST

CONSIDERATIONS FOR SELECTING OVERHEAD TRANSPARENCIES

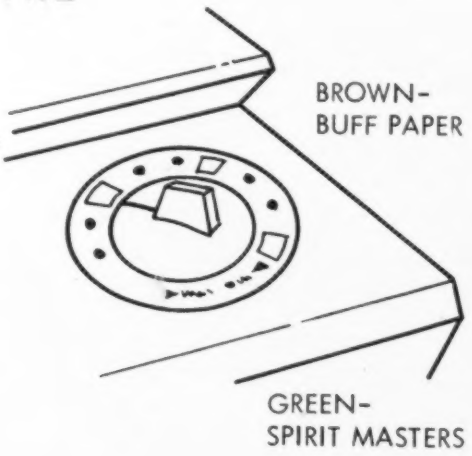
By Eugene H. White
Director of Audio-Visual Services
Los Angeles City Schools

In evaluating commercial overhead transparencies for classroom use, certain criteria are worthy of consideration before a selection is made.

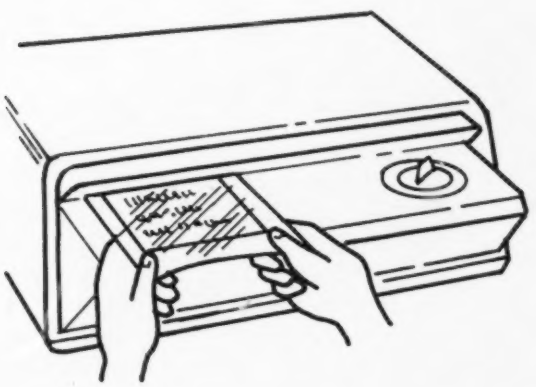
1. Does the content have a direct relationship to curricular need?
2. Are the concepts visualized and verbalized in a manner which will communicate with the intended pupil-audience's maturity and ability levels?
3. Does the material perform a task which cannot easily be performed by the teacher through other media?
4. If color is used, does it add measurably to conceptualization or would communication be just as effective in monochrome?
5. What evidence is there that the content is accurate and well researched?
6. Is the print in a horizontal mode on the transparency whenever possible?
7. What consideration has been given to the size and type face of the text in relation to average pupil distance from the viewing screen?
8. Are abbreviations minimized or avoided?
9. Are captions and labels simple and brief?
10. Are illustrations used in place of text whenever possible?
11. Does a single transparency try to do too much without the employment of overlays to build concepts a step at a time?
12. Is the format designed to encourage teacher and pupil participation in concept building by allowing for such techniques of usage as pointing, underlining, circling with colors, revealing a line or a segment at a time, adding overlays, or writing directly on the acetate to expand ideas?

In establishing specific criteria for the evaluation and selection of overhead transparencies for classroom use, determine from the beginning to accept nothing less than the best. Product has already been created in sufficient quantity from a variety of educationally-oriented producers to preclude acceptance of any item merely because "nothing better is available."

USING THE THERMOFAX SECRETARY COPY MACHINE

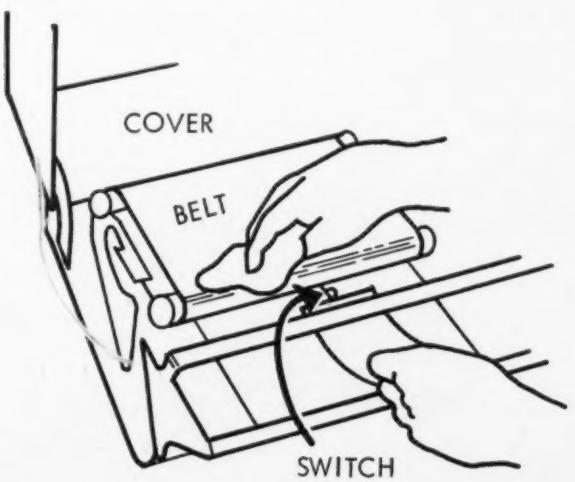


1. SET DIAL FOR TYPE OF MATERIAL



2. FEED IN MATERIAL (USE CARRIER)
   NO STAPLES OR PAPER CLIPS

Cleaning (ONCE A WEEK)



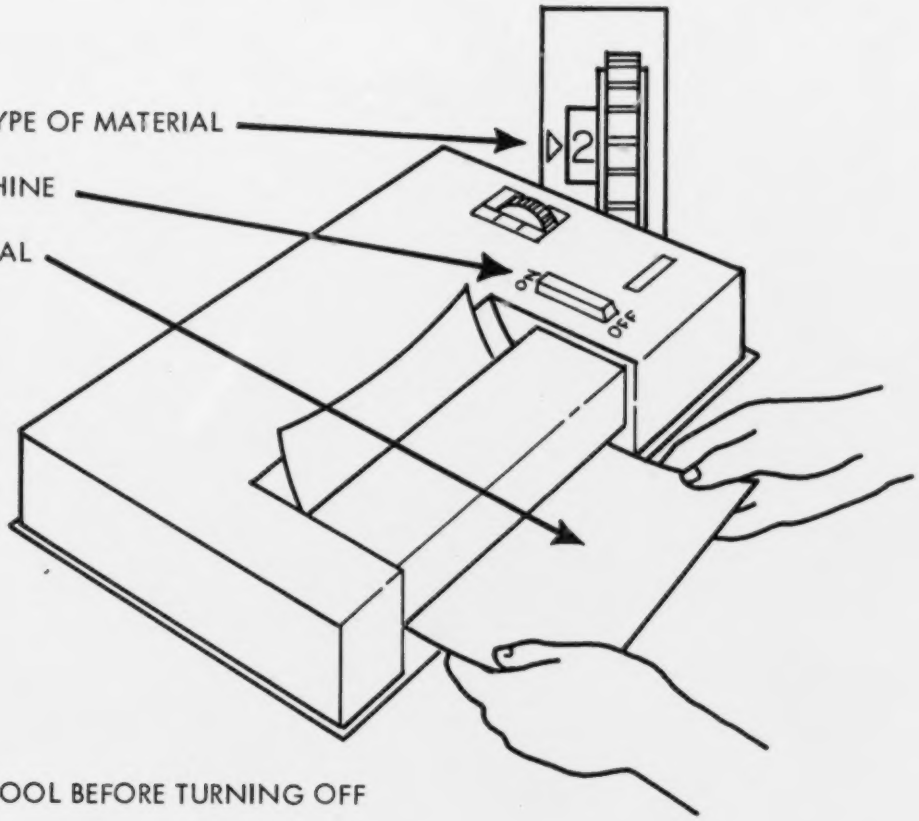
1. OPEN COVER

2. PUSH IN STIFF CARD JUST ENOUGH
   TO TURN ON SWITCH

3. USE BELT CLEANER AND PAD
   TO CLEAN BELT

USING THE ADDO-FAX COPY MACHINE

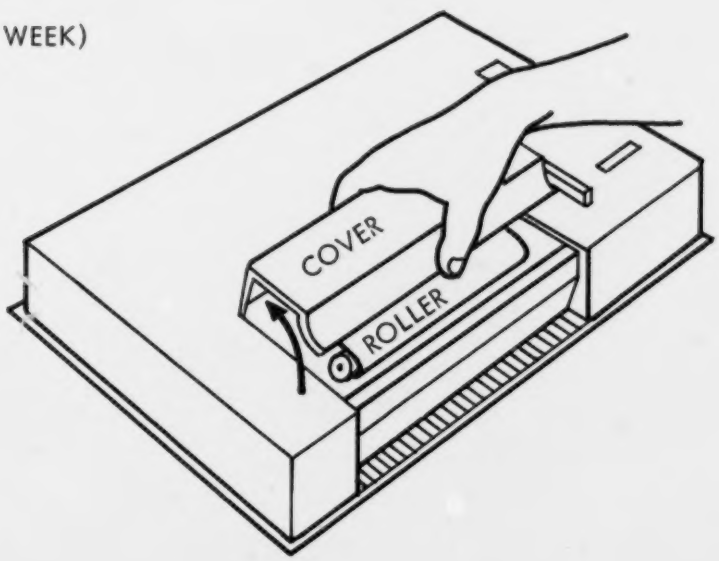
1. SET DIAL FOR TYPE OF MATERIAL
2. TURN ON MACHINE
3. FEED IN MATERIAL
   (USE CARRIER)
   NO STAPLES,
   PAPER CLIPS,
   ETC.



4. LET MACHINE COOL BEFORE TURNING OFF

Cleaning (ONCE A WEEK)

1. REMOVE COVER
2. CLEAN ROLLER WITH
   BELT CLEANER



MAKING THERMAL SPIRIT MASTERS ON THE COPY MACHINE

Material to be copied must not be thicker than a double folded sheet in order to pass through the copy machine.

Original must have a high carbon content.

Blue ink will not reproduce. Many work books, etc. are purposely printed this way to prevent reproduction. However, electrostatic copies (Xerox, etc.) of these materials will reproduce.

Ball point pen will not reproduce, except for pens specifically designed for reproduction; however, a photocopy can be made as above.

Felt tipped pens generally will not reproduce.

Some things that <u>will</u> reproduce:

Typewritten copy-preferably on softer paper such as ditto machine paper.

Newspaper and magazine copy.

Mimeo copy.

Drawings, etc. done with india ink.

Lead pencil (No. 2 or softer) -- <u>get good solid lines</u>.

Note: Thermal masters will not faithfully reproduce photographs. They drop out all halftones (shades of gray) and print only those areas that are solid black.

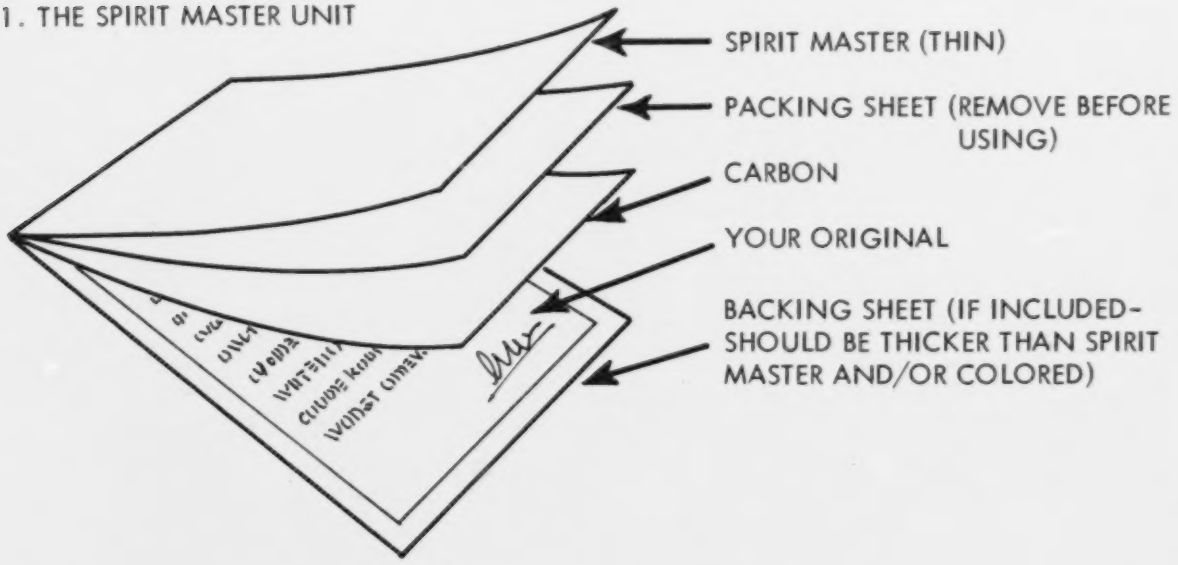
Some time savers:

Diagrams, etc. that won't reproduce can be traced with india ink (or pencil) and the tracing converted to a thermal master.

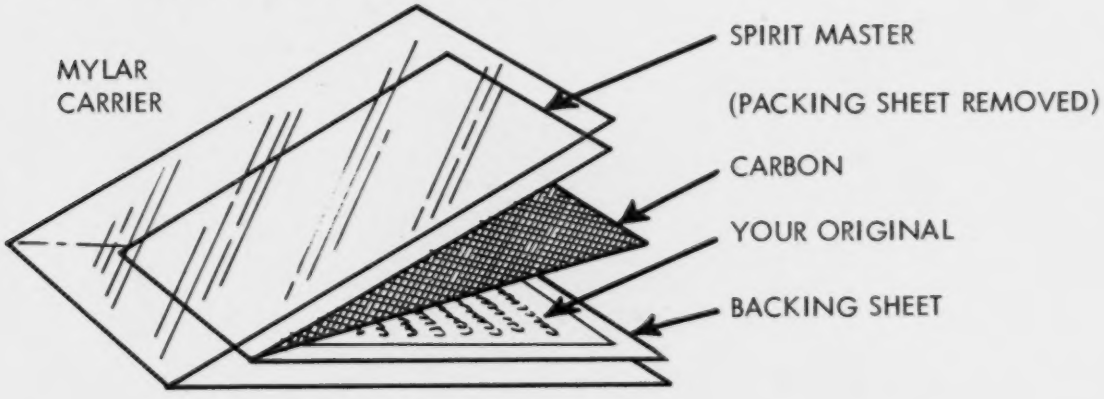
When you type material for reproduction, DON'T use the standard spirit master. Instead, type your material on plain white ditto paper with a backing sheet and a well-inked ribbon. Unlimited thermal masters can be made from your original as long as the information is up to date (you need never type or draw it again).

MAKING A THERMAL SPIRIT MASTER

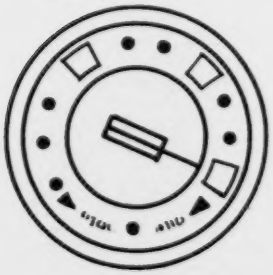
1. THE SPIRIT MASTER UNIT


SPIRIT MASTER (THIN)
PACKING SHEET (REMOVE BEFORE USING)
CARBON
YOUR ORIGINAL
BACKING SHEET (IF INCLUDED- SHOULD BE THICKER THAN SPIRIT MASTER AND/OR COLORED)

2. ALWAYS USE MYLAR (PLASTIC) CARRIER

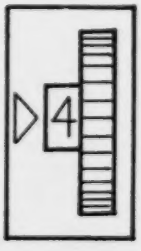


THERMOFAX SETTING

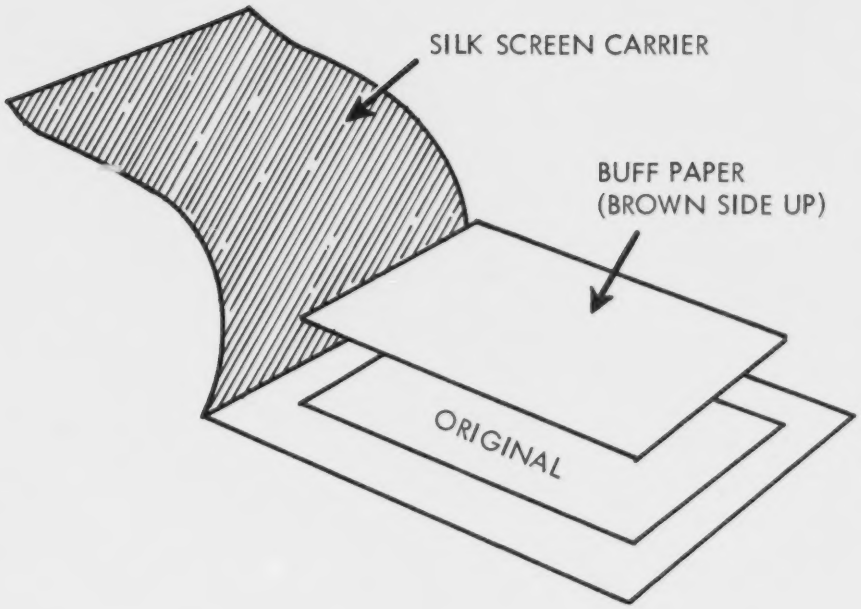


GREEN

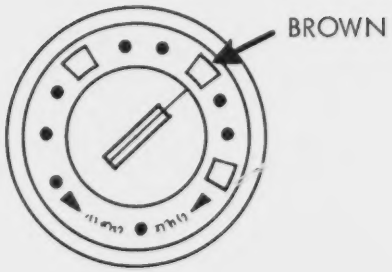
ADDO-FAX SETTING



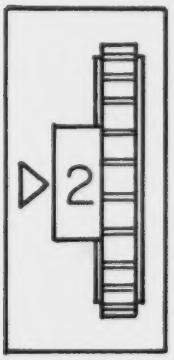
MAKING A BUFF COPY



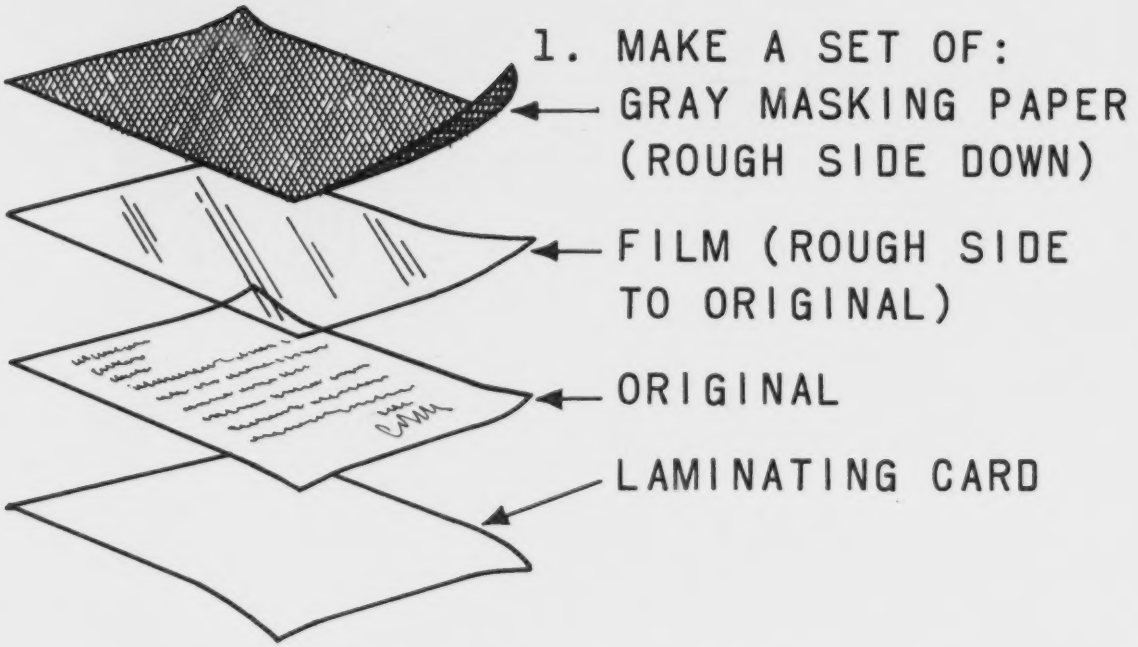
3M
"SECRETARY"



ADDO-FAX



LAMINATING
(USING THERMO-FAX TYPE 707 LAMINATING FILM)



2. SET COPY MACHINE AT DARKEST (SLOWEST) SETTING
3. INSERT SET INTO MACHINE, GRAY PAPER ON TOP (NO CARRIER)
4. LAMINATE REVERSE SIDE IN SAME WAY